



# PRETTY PICTURE SONGS FOR LITTLE-FOLKS.

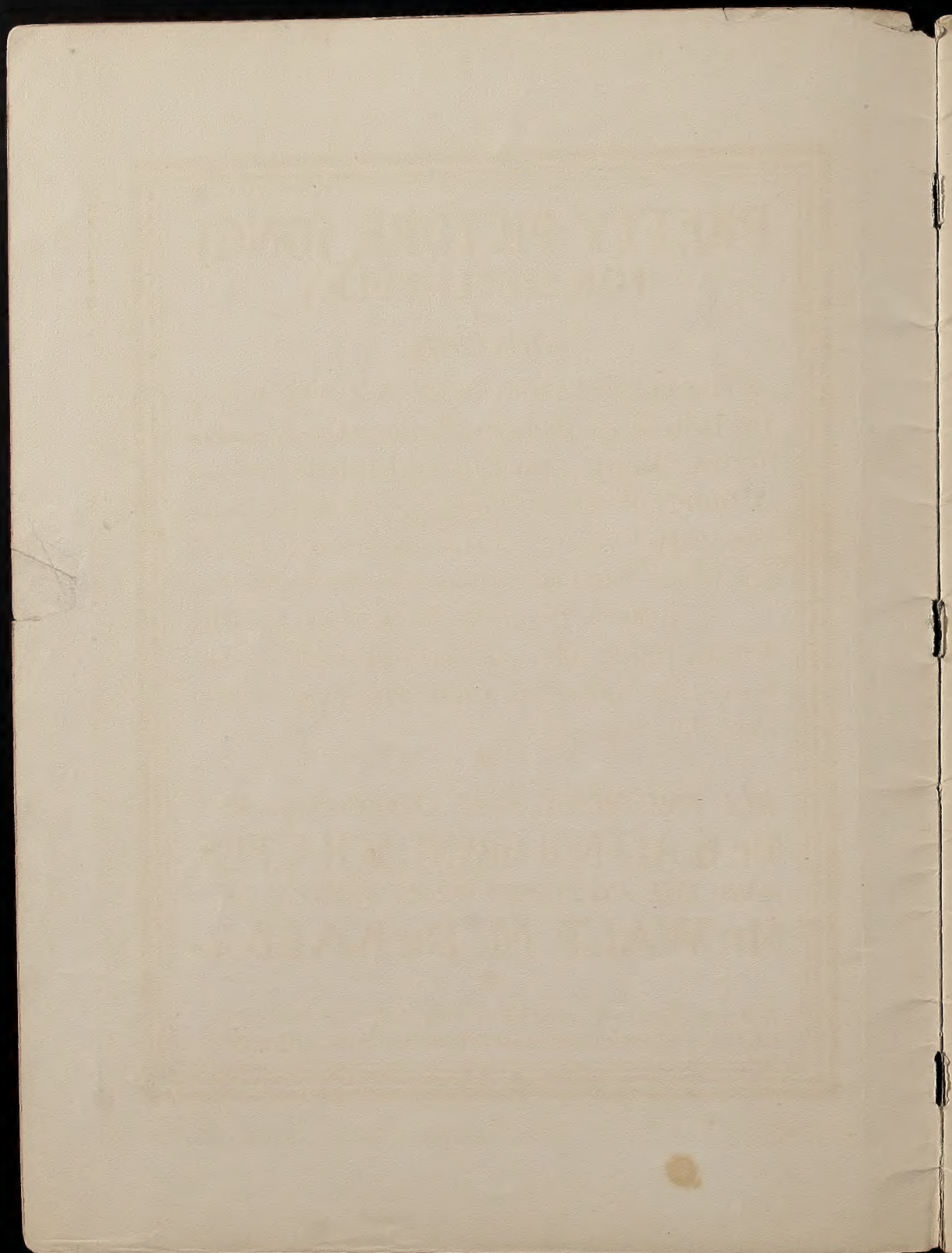


CANADA  
W<sup>EBB</sup> BRIGGS  
TORONTO

MUSIC BY G.A. GRANT-SCHAEFER,  
DRAWINGS BY WALT M. DE KALB

ENGLAND  
WEEKES & CO  
LONDON





# PRETTY PICTURE SONGS FOR LITTLE FOLKS.

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The Sad, Sad Story of the Boy Who Ate *what* *say* *and guess this one.*  
 The Bells *say* *and guess this one.* Dickory, Dickory, Dock  
 Henny-Penny, and Ducky-Daddles  
 A Bunch of *The frog,* *The tiger,* *and guess this one.* Animals, Jemima  
 Three Little Swallows *about 10* *little Japs.* Japanesees  
*Being the true story of* King Arthur's Plum Pudding, Rock-a-bye-Dollie  
 Hump-ty Dump-ty Di-dy O  
 Winking Poll-Noodle, *Tod-dle-kins.* Tommy and *Dimple-cheek.* Dollie  
 Pussy-Cats Night Out, and The Piggies Who  
 Went to Sea.

ALL THE MUSIC WAS COMPOSED BY  
 Mr. G. ALFRED GRANT-SCHÆFER  
 AND THE PICTURES WERE DRAWN BY  
 Mr. WALT M. DeKALB.

The Prices of this book are SEVENTY-FIVE CENTS FOR IT IN  
 HEAVY PAPER COVER and ONE DOLLAR IN BOARD COVER.

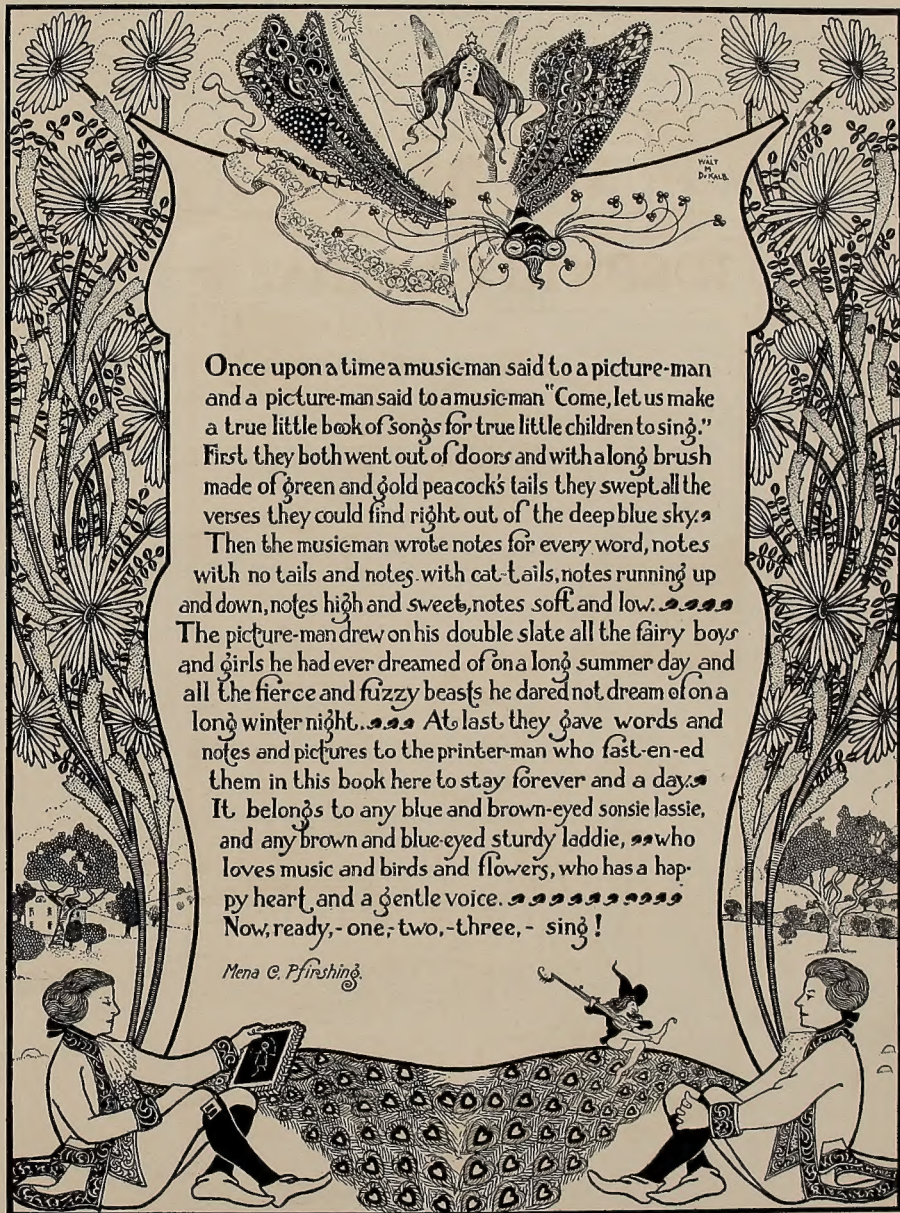


**W<sup>m</sup> BRIGGS,**  
**TORONTO CANADA.**



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ENTERED STATIONERS HALL BY WEEKES & CO LONDON, ENG





Once upon a time a music-man said to a picture-man and a picture-man said to a music-man "Come, let us make a true little book of songs for true little children to sing." First they both went out of doors and with a long brush made of green and gold peacocks tails they swept all the verses they could find right out of the deep blue sky. Then the musicman wrote notes for every word, notes with no tails and notes with cat-tails, notes running up and down, notes high and sweet, notes soft and low. . . . . The picture-man drew on his double slate all the fairy boys and girls he had ever dreamed of on a long summer day and all the fierce and fuzzy beasts he dared not dream of on a long winter night. . . . . At last they gave words and notes and pictures to the printer-man who fast-en-ed them in this book here to stay forever and a day. It belongs to any blue and brown-eyed sonsie lassie, and any brown and blue-eyed sturdy laddie, who loves music and birds and flowers, who has a happy heart and a gentle voice. . . . . Now, ready, - one, two, - three, - sing!

Mena C. P. firshing.

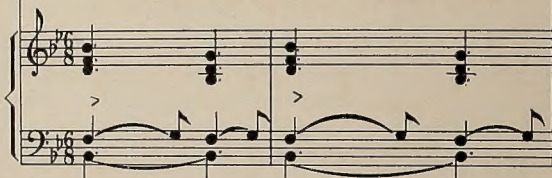


TO MARION SCHÆFER.

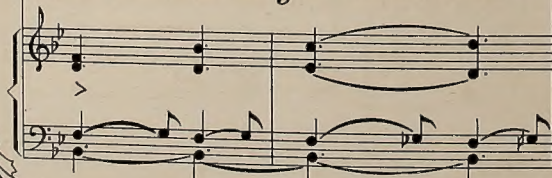
# Rock-a-bye Dollie,

WORDS BY  
MENAC PFIRSHING.

Rock a bye dol-lie in the big swing,  
Rock a bye dol-lie in the high chair,  
Rock a bye dol-lie in her white bed,

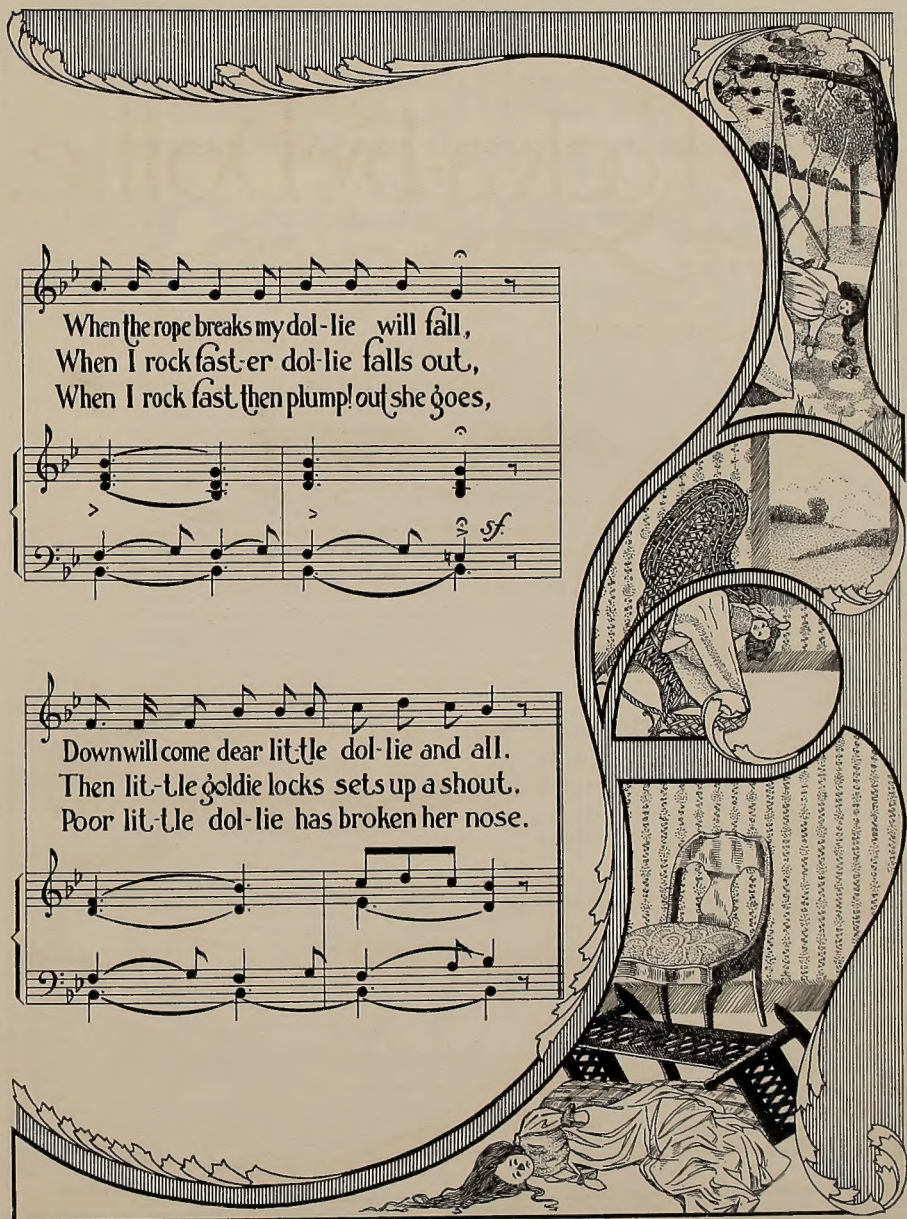


Rock a bye dol-lie while the birds sing,  
When I rock slowly dol-lie don't care,  
When I rock slow she just shakes her head,



Walt M. D. Kalb.





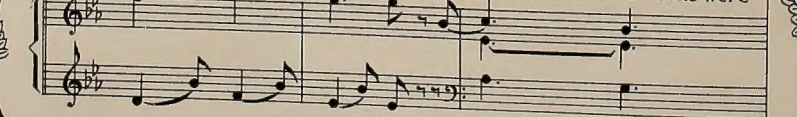
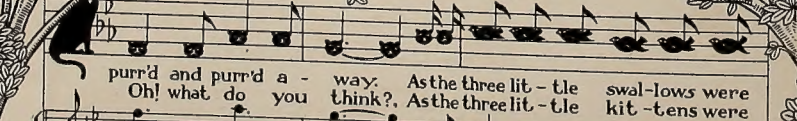
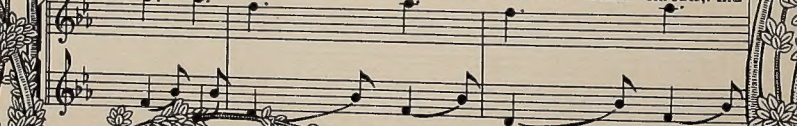
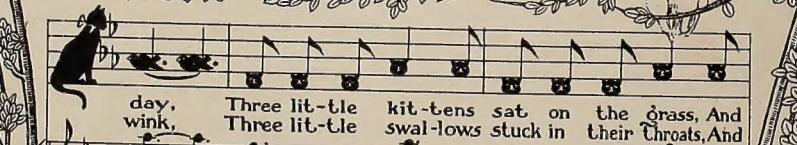
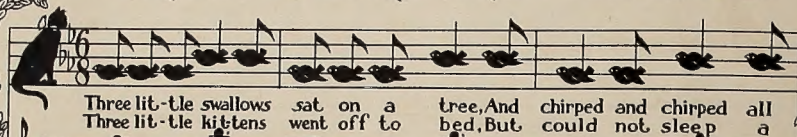
When the rope breaks my dol-lie will fall,  
When I rock fast-er dol-lie falls out,  
When I rock fast then plump! out she goes,

Down will come dear little dol-lie and all.  
Then lit-tle goldie locks sets up a shout.  
Poor lit-tle dol-lie has broken her nose.



# Three Little Swallows,

WORDS BY G. ALFRED GRANT-SCHAEFER.





chirping with glee, 3 sly lit - tle kit - tens climb'd up in the tree, And  
 squirming a-round, 3 live lit - tle swal - lows hopp'd out on the ground &

each one did swal-low a **SWAL-LOW** you see,  
 3 wis-er kit-tens can no-where be found, 8va.....

Miow! miow! miow!

*sf*





# The WINKING TROLL NOODLE

Words by Mrs. Walt M. DeKalb  
DEDICATED TO VACY MARIE FLICK.

WITH A GOOD SWING.

In the land of Troll Tood-le, Lived the  
wink-ing Poll - Nood - le, Who wink'd and wink'd and  
blinked, Till the King of Troll - Tood-le, and his  
woolly white poodle, Were wink-ing and blink-ing

WALT M. DEKALB



too. To look at this an-i-mal, Wild beast and can-ri-bal,

wink'd and wink'd and blink'd, Till the dome and the steeple, And in

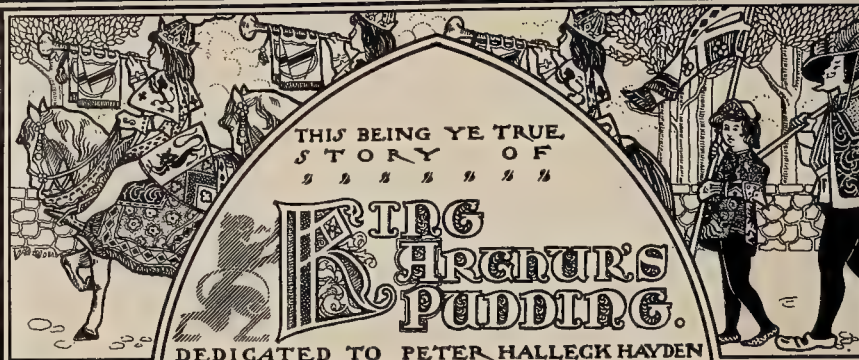
fact all the peo-ple, Were wink-ing and blink-ing

too. Were wink-ing and blink-ing

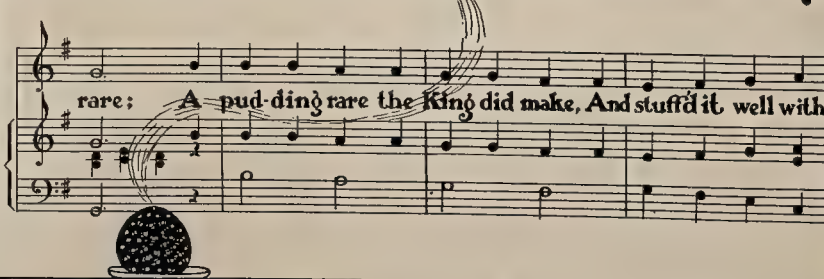
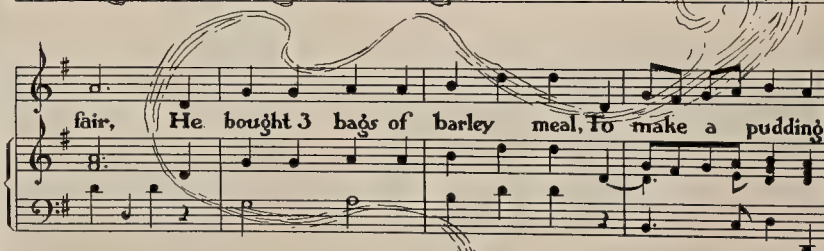
too.

The illustration depicts a whimsical town with a tall, multi-story building featuring a steeple. A king, wearing a crown and a patterned robe, stands on a balcony, looking out over the town. The town is surrounded by trees and a fence. The musical score is written in a simple, accessible style, with lyrics in a playful, slightly archaic font.





WITH DIGNITY - NOT QUICKLY.





plums, And

in it put great kumps of fat, As

big as my two thumbs: \*\* The King and Queen did eat there-of, And

no-ble-men be-side, \*\*\* And what they could not

*SLOWER*

eat that night, the Queen next morning fried. \*\*\*

*SLOWER*

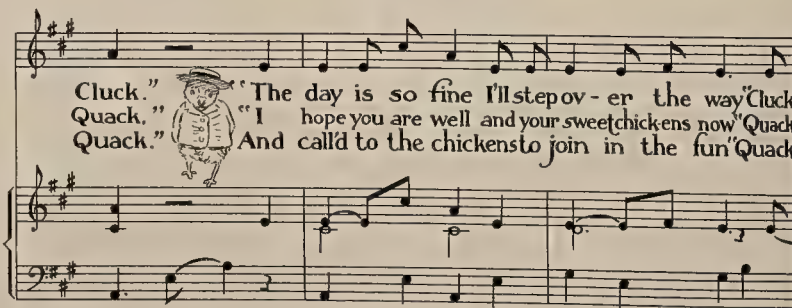
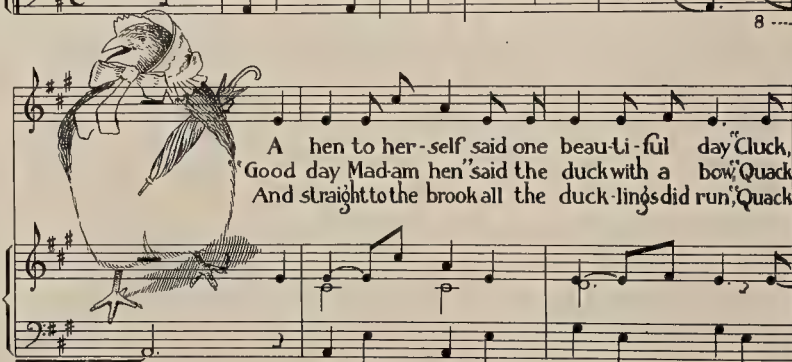
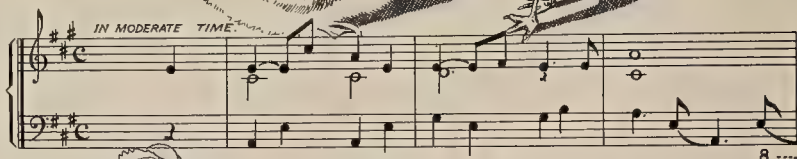
8.

The illustration depicts a scene from a story. At the top, four musicians in medieval-style clothing are shown in an arched frame, playing instruments. Below them, a queen wearing a crown and a long dress is cooking at a table. She is using a large spoon to stir a pot on a small stove. The musical score is written on staves with lyrics in a stylized font. The score is divided into sections by the arched frame and the queen's illustration. The lyrics describe a recipe for a dish made of plums and fat, which the king and queen eat, and then the queen cooks it for the next morning.



TO EDWARD TRUDEAU SANDERSON RENOUF.

# "HENNY-PENNY" AND "DUCKY-DADDLES"







Cluck." "To make a nice call on my friend Mad-am Duck, Who  
 Quack" "Oh let your dear chicks and my duck-lings go play, While  
 Quack" The chick-ens kept flop-ping their wings at the brim, And

lives right be-side of the beau-ti-ful brook "Cluck, Cluck," Cluck, Cluck, Cluck  
 we have a chat o'er the news of the day "Quack, Quack, Quack, Quack, Quack  
 en-vied the duck-lings who all had a swim; "Peep, Peep, Peep, Peep, Peep,

Cluck, Cluck, Cluck, Cluck, Cluck, Cluck,"  
 Quack, Quack, Quack, Quack, Quack, Quack,  
 Peep, Peep, Peep, Peep, Peep, Peep.

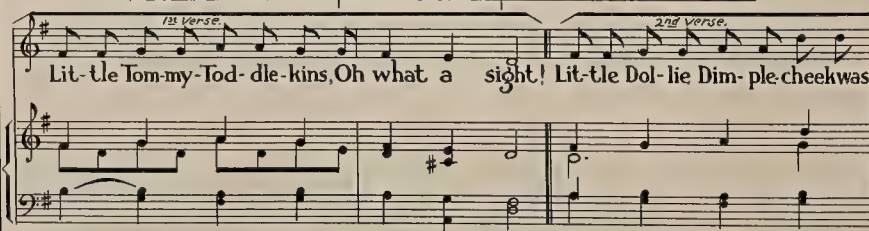
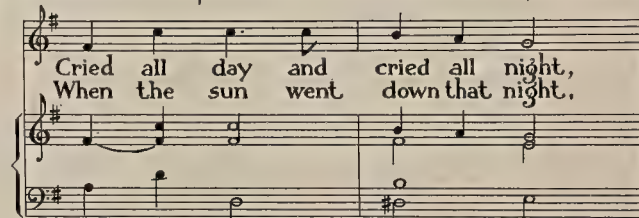
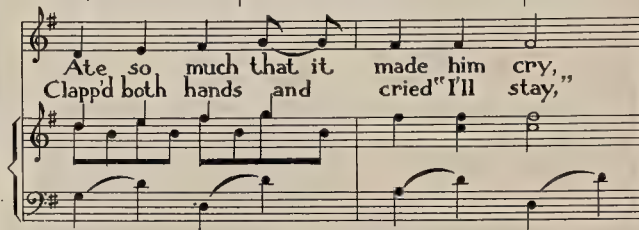
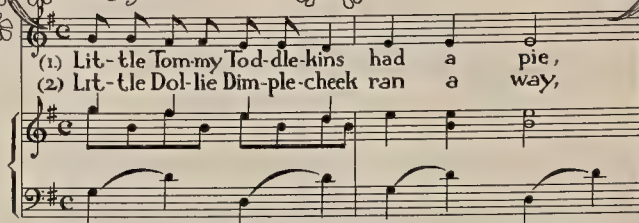
"GOOD BYE"



# Tommy and Dollie words by George Pfirshing.

To  
Victor  
Harwood

brightly





*p* *not quickly.*

in a plight. (3) Now Tom-my and Dol-lie are

safe - ly in bed, Tom - my crawls down and

*pp. Slower*

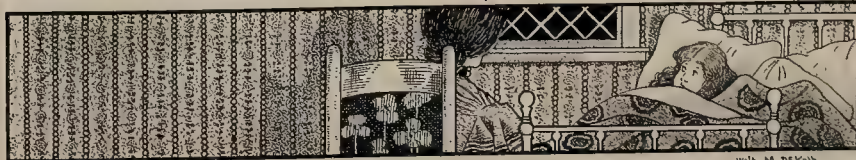
cov - ers his head Dol - lie feels hap - py be -

*pp. Slower*

*and* *ppp... slower*

cause she's at home and promis - es mama to nev - er more roam.

*and* *ppp... slower.*

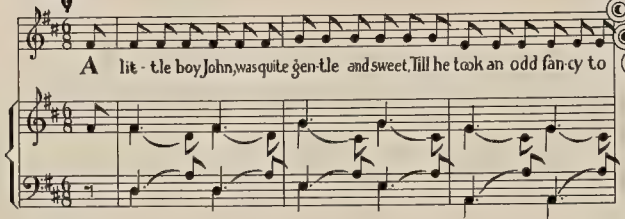




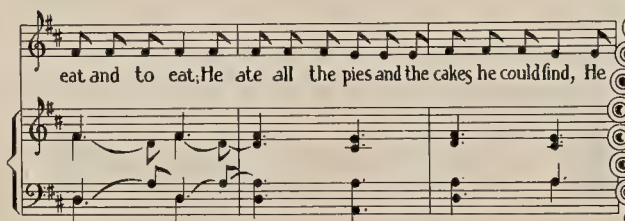
# THE SAD, SAD STORY OF THE BOY WHO ATE.



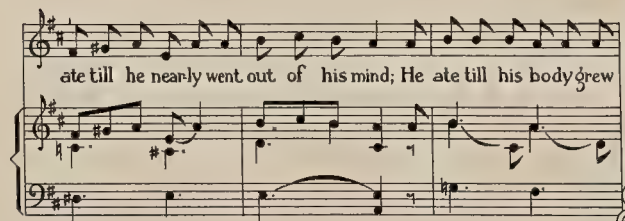
Words by G. ALFRED GRANT-SCHAEFER,  
DEDICATED BY THE AUTHOR TO  
Walter Mayberry De Kalb Jr.



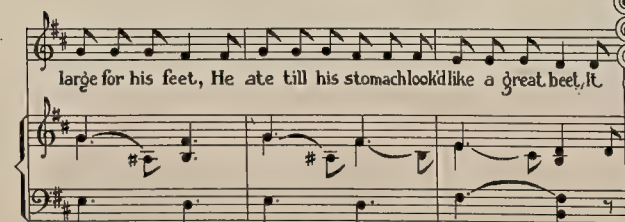
A lit - tle boy John, was quite gen - tle and sweet, Till he took an odd fan - cy to



eat and to eat, He ate all the pies and the cakes he could find, He



ate till he nearly went out of his mind; He ate till his body grew



large for his feet, He ate till his stomach look'd like a great beel, It





swell'd at the bottom, and swell'd at the top, It swell'd till they thought that it

sure-ly must POP! Each morning his head and his feet grew so small, He

did not ap-pear like a dear boy at all. ... At last as poor Johnie was

eat-ing a pear, His great stomach burst and he fell from his chair, And

all they could find was a lock of his hair.

*slower* *faster* *slower* *faster* *slower* *slower*

8va

DE WIL



# Humpty Dumpty Diddy O!

Oh! Hump-ty Dump-ty had a fall and  
Oh! Hump-ty Dump-ty doc-tors had, yes,

The first system of musical notation for the song. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

broke his shell in two. But if he had not  
it is ve-ry true. But if our doc-tors

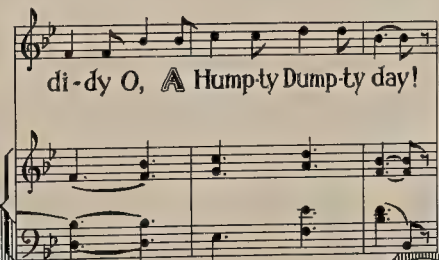
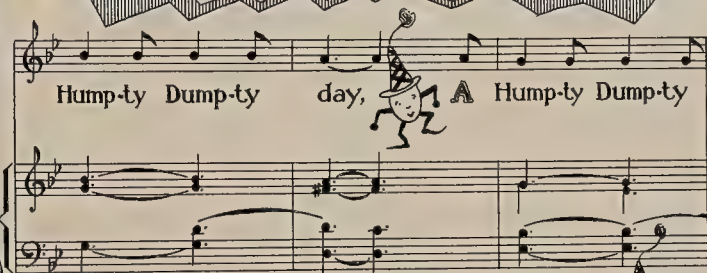
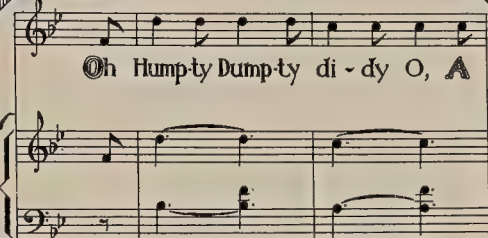
The second system of musical notation. The vocal line continues with a half note G4, followed by quarter notes F5, E5, D5, C5, B4, A4, and G4. The piano accompaniment continues with similar rhythmic patterns, including some chords and rests.

climbd a wall, He'd be as good as new.  
had been there, He'd be as sound as new.

The third system of musical notation. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment continues with similar rhythmic patterns, including some chords and rests.

DEDICATED TO  
GEORGE JACOB SCHAEFER.

CHORUS.



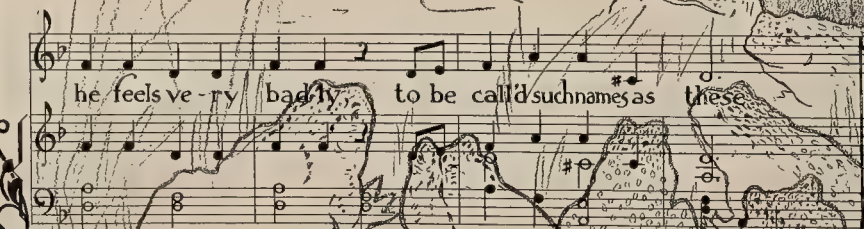
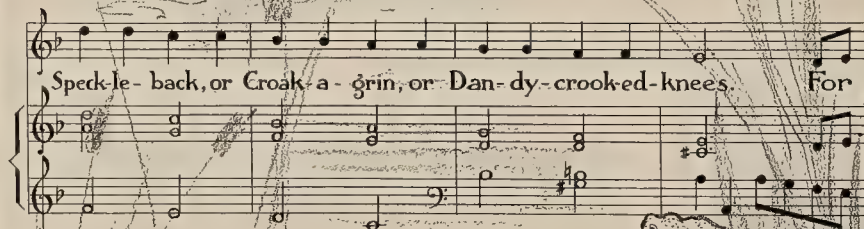
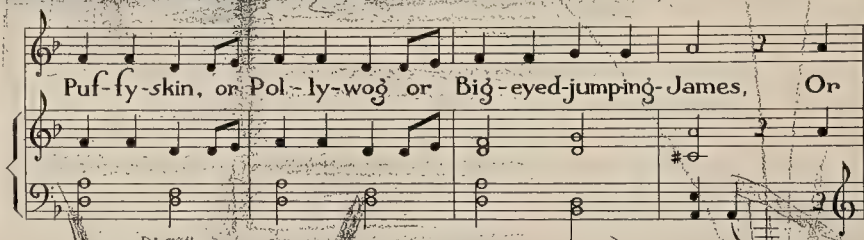
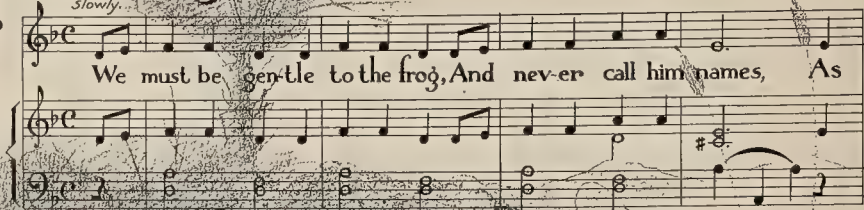
DEKAL.



# "A Bunch of Animals"

## (a) The frog

TO NORMAN SMITH  
*slowly*



## (b) The tiger.

TO MARGARET WILSON.



The tig-er, the tig-er, he leaps from his lair. He has ve-ry bright eyes and a striped coat rare. His

move-ments are graceful, He's just like a cat. But we shall keep out of his way for all that.

## (c) Guess this one.

TO HELEN CAMPBELL TAYLOR.

*Not too quickly.*

It makes us won-der more and more, When such a beast we find. As

*Rall.*  
one with two long ears be-fore, A "cot-ton tail" be-hind. *sf.*



# JEMIMA.



There was a lit-tle girl, Who had a lit-tle curl, Right in the mid-dle of her fore-head,

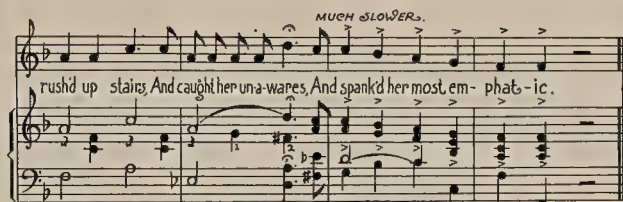
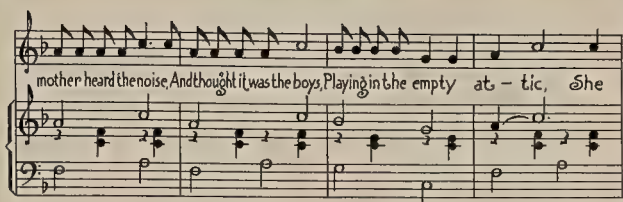


When she was good she was ver-y ver-y good, But when she was bad she was hor-rid. She

Stood on her head, on her lit-tle trundle-bed, With no-body by for to hin-der. She

screamed and she squalled and she yelled and she bawled, And drummed her lit-tle heels against the win-der. Her

Walt. M. DeKalb.



Walt. M. DeKalb.



QUICKLY AND BRIGHTLY

Musical notation for the first system, featuring treble and bass staves with eighth and sixteenth notes. The tempo marking 'QUICKLY AND BRIGHTLY' is at the top.

Little Japanese

Little Japanese

1 little, 2 little, 3 little Japanese 4 little, 5 little,  
 loco. 1 LIT - TLE, 2 LIT-TLE, 3 LITTLE, JAP-AN-ES-EE 4 LITTLE, 5 LITTLE,

6 little Japanese, 7 little, 8 little 9 little Japanese

Musical notation for the second system, featuring treble and bass staves with eighth and sixteenth notes. The tempo marking 'SLOWER' is at the bottom.

The page features a musical score for a song, enclosed in a decorative border of bamboo stalks. The score is written on three systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are written in a stylized, handwritten font. The illustrations include a thatched-roof house, a sun with rays, a tree, a hanging lantern, and a person walking on a tightrope. The score ends with a series of exclamation marks and a final note marked with an accent and '8va'.

10 little Japanese boys. 10 little, 9 little, 8 little Japanese,

7 little 6 little, 5 little, Japanese, 4 little, 3 little,

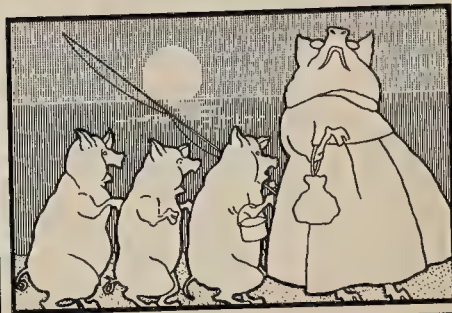
2 little Japanese, 1 little Japanese.

> 8va >



TO LULU GERTRUDE EMERY.

# THE PIGGIES WHO WENT TO SEA

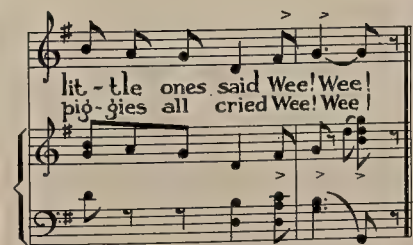
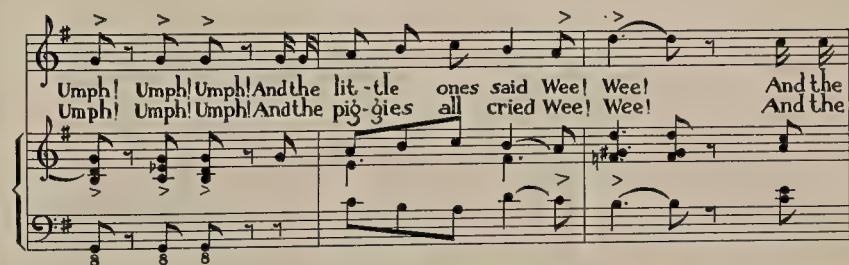
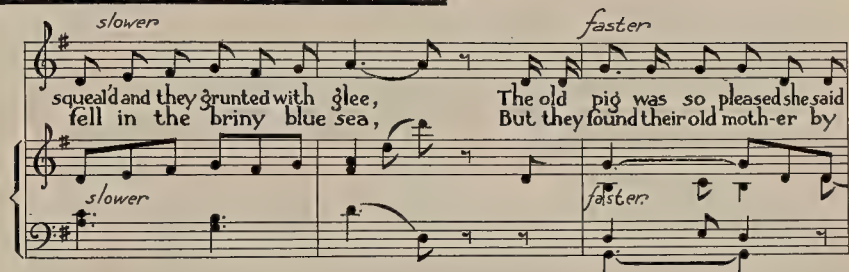
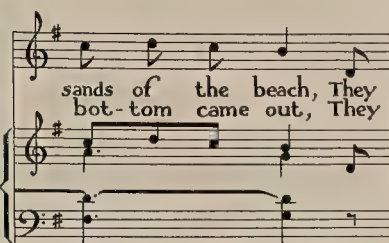


An old mother pig with 3 lit-tle pig-gies, Went off for a voy-age on  
They all sail'd a-way in this fun-ny old boat, As hap-py as hap-py could

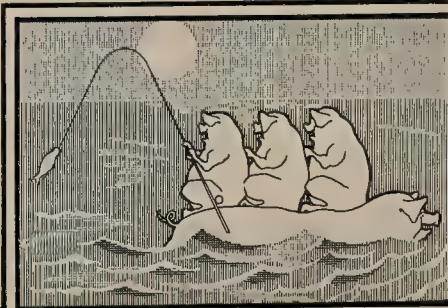
sea, And the day was so fine, she said Umph! Umph! Umph! And the lit-tle ones said Wee!  
be. the jol-ly old pig say-ing Umph! Umph! Umph! & the lit-tle ones saying Wee!



Wee! They found an old tub on the  
Wee! But all of a sud-denthe



Walt M. DeKalb





TO BESSIE & LOUISE CAMERON.

# THE KITTYCATS NIGHT OUT





3 lit-tle kit-ty-cats went out one night to play, They  
 3 lit-tle kit-ty-cats then took their lanterns bright, For

took their lanterns in their paws of course it was not day, And feel-ing ve-ry hun-gry for their  
 it was ve-ry dark you know, & cows can't see at night, Then seat-ed on a fence rail in their

much slower

Sup-per on the way They look'd a-round for milk to drink but money they had none to pay, Their  
 Pret-ty coats of silk, They wait-ed ve-ry pa-tient-ly un-til they saw the pail of milk, But

much slower

faster

purses they had left at home, but milk they had to find, At  
 Oh! what naughty kit-ty-cats I much re-gret to say, The.

faster

last they met a lit-tle cow most won-der-ful-ly kind, Who said she'd give them each some milk if  
in-stan't that they saw the cups of milk were on the way, They all (for- got) their man-ners nice, &

pus-sies good they'd be, And then our lit-tle kit-ty - cats danced with glee.  
jump'd up on the ground & not a "thank you" did they say but,

2nd *Faster*  
drank the milk they found, & then these naughty lit-tle kits took up their lan-terns bright, &

*Faster* and  
quick-ly ran a-way and did not ev-en say "good-night."

*Faster*

WALTER DICKER

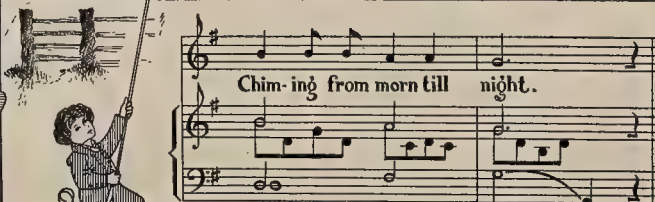
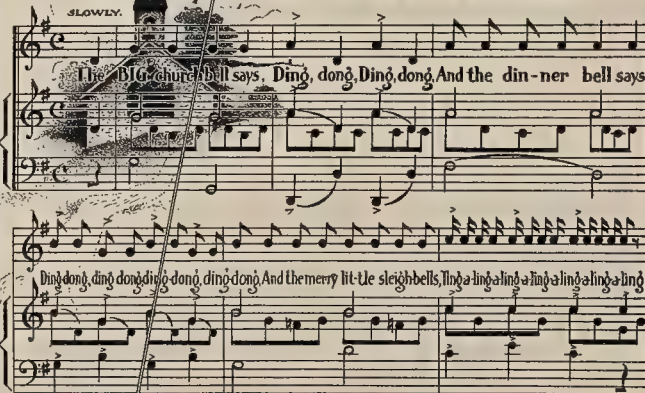


# What The Bells Say.



Words by G. Alfred Grant-Schaefer.

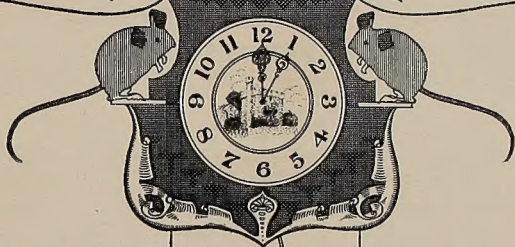
SLOWLY.



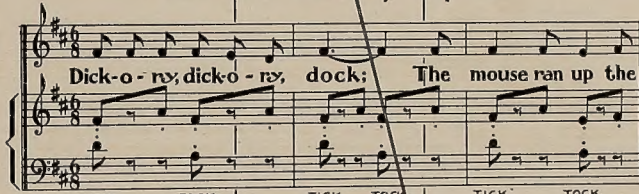
W.M.D&K.



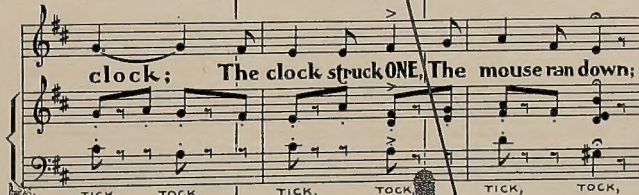
# Dickory, Dickory, Dock.



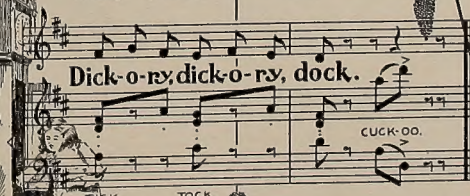
An Old Nursery Rhyme.



TICK TOCK, TICK, TOCK, TICK, TOCK,



TICK, TOCK, TICK, TOCK, TICK, TOCK,



TICK, TOCK,

CUCK-OO.

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Walt. M. D.F. Halb.



# GOOD BYE!

BY MENA C. PFIRSHING



*Note quickly*

Oh, Print-er-man, and Pict-ure-man, and Mus-ic-man, Good-bye! Your

pea-cock's-tails no long-er brush gay stor-ies from the sky, Your ink is spill'd Your

*slower and, slower,*

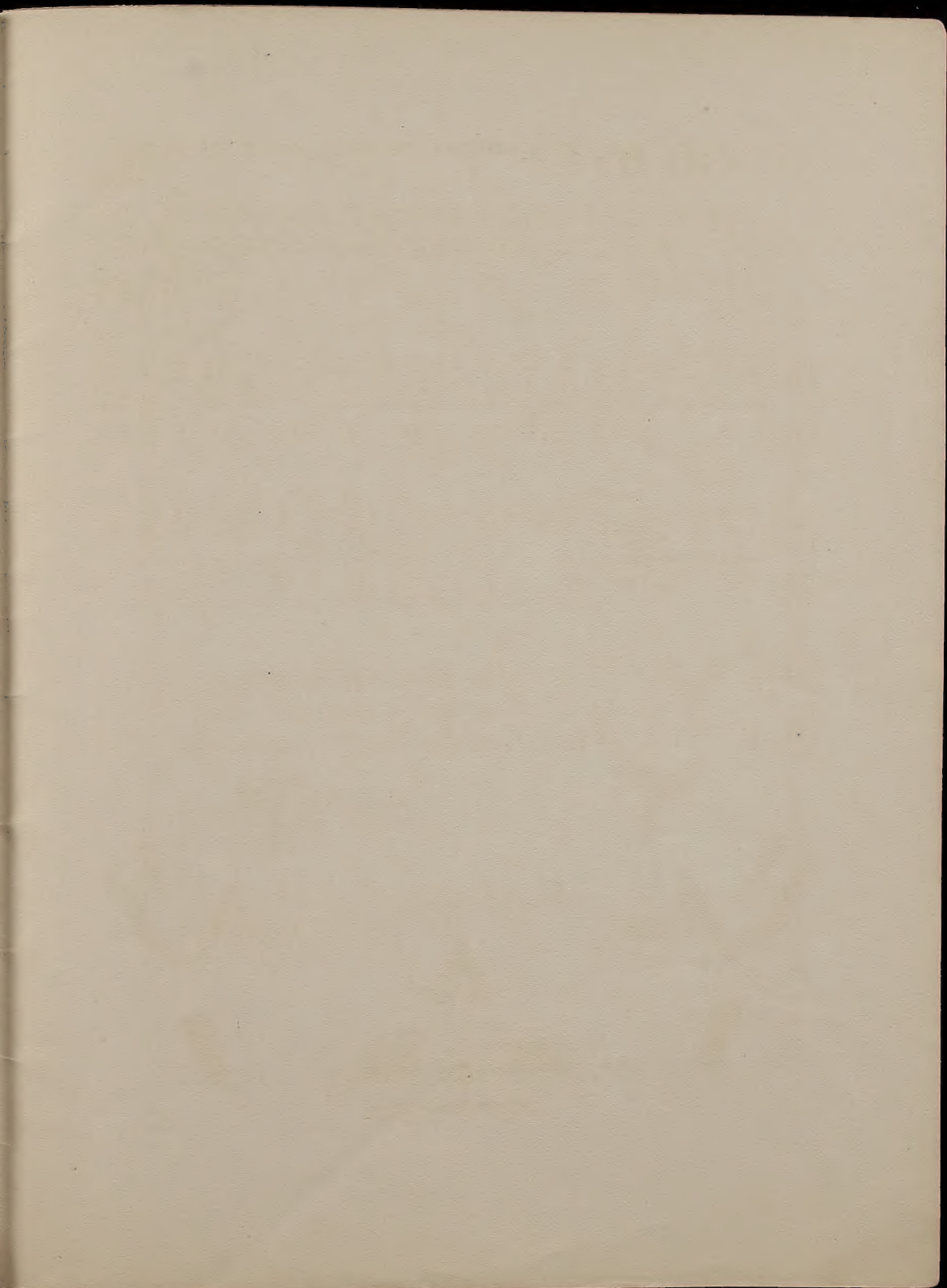
slate is cracked, your notes are all a - wry Oh, Mus-ic-man and Pict-ure-man and

*Fading away to the end.*

Print-er-man, Good bye! Good bye! Good bye! Good bye!



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